



BALTIMORE FEDERAL FURNITURE

In The American Wing
The Metropolitan Museum of Art, New York

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on the cover: no. 3
1. detail from no. 6



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M.J.B.

INTRODUCTION

Following the adoption of the Federal constitution in 1788, the newly united states of America, still basically agricultural, entered upon a period of growth and expansion, and of increasing concern with manufacturing, commerce, and trade. Changes in the craft system reflected a gradually changing society, while new tastes from Europe paralleled the evolving concepts of government and of national destiny. Ideals of Grecian democracy and Roman republicanism were mirrored in neoclassical styles that took hold in architecture and the decorative arts throughout the Union.

Symbol of the Union was the eagle found upon the great seal of the United States, formally adopted by Congress in 1789. With its shield-shaped body, its banner for motto of unity, and its talons clasping on one side thirteen arrows, on the other an olive branch, it was often abstracted and simplified. In small oval paterae (fig. 1) or flamboyant large patterns, it was inlaid by early Federal cabinetmakers on the surfaces of desks, tables, and chairs made in the new styles. Each regional inlay, like the center that produced it, had its own character. One of the most important of these centers was a settlement named for the Irish title of the Englishmen who had founded the Maryland colony in the seventeenth century, the Barons Baltimore.

FEDERAL BALTIMORE 1788-1820

Though not yet officially a city, Baltimore at the beginning of the Federal period was a bustling port, which had already supplanted Annapolis as the economic center of the area. Well situated on the Patapsco River, a deep estuary of Chesapeake Bay, it had become an official port of entry in 1780. In the same year the English parliament granted Ireland unrestricted commerce with America as well as with the West Indies. Shortly after, France, through a representative in Baltimore, granted similar freedom to Baltimore merchants wishing to trade with French possessions in the West Indies. With continually close ties to Ireland and freshly expanded markets in the Caribbean, Baltimore's pre-eminence in trade was assured.

Earlier in the century, Maryland's one-crop tobacco economy had imposed serious financial problems. Baltimore's location, however, was not only ideal for shipping, but also for milling, since the city was situated near the Fall Line of the Piedmont area. By 1804 there were fifty flour mills within an eighteen-mile radius, and the city was called "the Granary of the West Indies." Throughout the early Federal period (1788-1810) Baltimore fortunes were founded by men who traded tobacco for dishes and damasks, and flour for fine San Domingo or Honduras mahogany. The porcelains and silks gave grace to the fine houses built by these new mercantile aristocrats, while the mahogany gave the raw material from which a highly skilled group of cabinetmakers furnished them.

Walking down the streets of Federal Baltimore one could easily locate these cabinetmakers, for in front of their shops hung the plaques of their trade: "the sign of the Bureau and Coffin," "the sign of the Desk and Book-Case," or that most popular of all, "the sign of the Cradle and Coffin," symbolizing the cabinetmaker's work for his customer's lifespan. There were numerous such signs; Baltimore craftsmen labored not only for the new elite, but also to meet the needs of a burgeoning population. In 1752 the settlement had consisted of twenty-five dwellings, one church, and two taverns. By the

outbreak of the Revolution the population was 6,700; by 1790 it had almost doubled to 13,503, while in 1800 it had doubled again and was over 26,000.

Settled almost entirely by English and Irish, in the Federal era the city became polyglot. Germans from the Hanseatic towns like Bremen immigrated because of the milling; Frenchmen came to escape the terrors of the Revolution or disposition from estates and trades in Santo Domingo. The names of the city's Federal cabinetmakers reflected the immigration: French names such as Jean Garnier, Charles DeMangin, or Aimé Dubois, Italian names such as Peter Del Vecchio (perhaps related to the noted looking-glass makers of New York), German names like Lindberger or Etschberger, Scotch such as that of Lachlan Phylfe, brother of New York's Duncan, and reputedly his shop's best carver.

Baltimore cabinetmakers advertised in the local newspapers as well as on trade signs. In the Maryland Journal of December 1787, one James Davidson, cabinetmaker, advised the public that he had "removed his manufactory" to another location but continued the business in its various branches, and "In the newest Taste." Almost exactly a year later, Hornby and Turner, Cabinet and Chair Makers, likewise advertised "all kinds of Cabinet Furniture, in the neatest and newest Fashions." The use of the words "newest taste" or "newest fashion" was neither capricious nor commonplace but signaled the advent of a style vastly different from the Chippendale of the era preceding the war.

During the 1760s and early 70s, when a political revolution was stirring in the colonies, a revolution in taste was being formulated in Europe. Chief among its spokesmen in the British Isles was Robert Adam, architect from Edinburgh, who with his brother James designed houses for the titled and wealthy. To complement neoclassical interiors with wall and ceiling ornament derived from Pompeian wall frescoes, Adam created furniture characterized by light, fragile form, delicate proportion, and ornate surface decoration. Both form and ornament



were based upon straight lines or geometric shapes—arcs or ellipses—rather than the s-curve of the rococo.

Although the style was already firmly entrenched in England in the 1780s, in 1788, the year of Hornby and Turner's advertisement, it found popular expression in the publication in London of two highly significant works, The Cabinet-Maker and Upholsterer's Guide with plates by George Hepplewhite, and The Cabinet-Maker's London Book of Prices with numerous plates by Thomas Shearer. These two works, along with the subsequent publications of Thomas Sheraton, embodied the basic characteristics of the early Federal style in America.

The majority of the furniture in this exhibition is in the Early Federal style; the late Federal style, however, is represented by one small grouping. The painted klismos chair (no. 19) reflects the influence of such pattern-book writers as George Smith and Thomas Hope, the latter perhaps influenced by the French designers Percier and Fontaine. Hope and Smith are partially credited with formulating the taste of the English Regency, which along with the French Empire style was the basis of the late Federal style in America.

Baltimore's regional interpretation of English Regency can be seen in the stately drop-leaf table (no. 9) and the pair of knife boxes (no. 20). The magnificently grained mahogany, massive

proportions, and heavy reeding found on both the table and the knife boxes are typical of Baltimore work in this late Federal period. These pieces reveal that although the city suffered a financial depression after the War of 1812, the quality of cabinetmaking remained high. Less typical perhaps, but also on another pair of knife boxes with a Baltimore history, are the carved pineapple finials of the knife boxes. Traces of gilt and verd antique found on them led to the restoration of their original color, in the tradition of the gilt and verd found on some American furniture in the French taste. Perhaps no more appropriate symbol than the pineapple can stand for this city, of which one traveler wrote during the Federal period: "Here the grand product was good-humor; the great exchange, hospitality." Few cities of the young Republic were more endowed with gracious homes and handsome furnishings.

Nowhere in the young republic were the English prototypes adapted more faithfully or more ornately than in Baltimore. Nevertheless, there developed a distinct regional interpretation, which differed from that of other port cities such as Philadelphia, New York, Boston, Salem, Portsmouth, or Providence. No one or two characteristics can offer substantial proof of Baltimore origin, but in a combination of various factors—over-all design, proportions, construction methods and woods employed, and choice and execution of decorative detail—one finds the Baltimore style.

THE BALTIMORE STYLE

Over-All Design and Proportions

More than almost any other center, Baltimore produced furniture that closely followed English precedents. Numerous craftsmen advertised that they had trained in England, and the vast number of new listings for cabinetmakers during the Federal period—over 300—suggests a stream of workmen familiar with European styles. In addition, prototypes for various pieces can be found in pattern and price books, particularly those of Hepplewhite and Sheraton. The two names are generally associated with different characteristics; Hepplewhite with straight tapered legs—often with spade feet—heart, oval, or shield backs on chairs, and serpentine lines on case pieces; Sheraton with turned reeded legs and square backs on chairs. That this division is misleading is made clear by the fact that the shield-back chair (no. 17) is derived from a design for a chair back (plate 36, no. 5) of Sheraton's Drawing Book of 1793. In contrast, the design for the straight-back chair (no. 15) is an almost exact interpretation of a plate in Hepplewhite's Guide ("Chairs," no. 6). Both chairs, however, have the straight tapered legs most often associated with Hepplewhite, and common to Baltimore high-style chairs of the period.

Case pieces (furniture such as desks, sideboards, and chests of drawers, meant to hold articles) are generally more easily characterized. In this group of furniture are three desk-secretary forms, each with a recognizable source in pattern books. Most unusual in design and concept is the H-plan desk (no. 3, cover) based on the "Sister's Cylinder Bookcase" of Sheraton's 1803 Cabinet Dictionary. Here the twin pedestal bases are closely modeled after the original, but the center has a drop-front desk compartment rather than the Sheraton cylinder with mechanism that allowed it to be opened from either side.

In 1787, plate 44 of Hepplewhite's Guide illustrated the first example of the secretary drawer that pulls out and falls open to reveal a fitted interior and to form a writing surface. A fine Baltimore secretary-bookcase (fig. 2, no. 2) is probably modeled after the Hepplewhite illustration, since it features the same apron with center scallop, a type found on many Baltimore secretaries and chests. The doors veneered with circles framed in crossbanding are, however, derived from other plates. Unknown in other areas of the United States was the highly individual style of the lady's writing desk seen in no. 1 (fig. 3). One of three known examples from Baltimore, it is a combination of plates 44 and 47 in Sheraton's Drawing Book (1793). A related desk at Winterthur derives from plate 50, "A Lady's Cabinet and Writing Table." Both have the oval panels of painted glass found also on the "Sister's Cylinder Bookcase" and peculiar to Baltimore (see *Decoration*, Églomisé).

Construction

In construction as well as design Baltimore followed England closely. On the whole Baltimore furniture seems to be amply braced and stretchered. A very telling characteristic is the almost consistent use of a medial brace on card tables, dining tables, pier tables, hunt boards, and on Pembroke tables that have no drawer. Chairs usually have open braces across the corners of the seat rails, and their straight tapered legs, sometimes molded, are often joined by stretchers, as are those of almost all the chairs in this exhibition. Upholstery treatment is also individual and consistent. Fine Baltimore chairs are usually upholstered over the seat rail, sometimes, as in no. 17, less than half way, the remainder of the rail being veneered in figured or crossbanded mahogany and edged with a strip of marquetry or contrasting wood.







Lamination and bentwood, techniques associated with the mid-nineteenth century, were known and employed in the Federal period. The usual way of constructing curving portions of furniture during the eighteenth and early nineteenth century was to shape them by carving solid blocks of wood that were then glued together one on top of another. On card table no. 12 seven thin layers of wood have been glued (laminated) and then bent to form the "ovolo" corners of the apron. The Baltimore Museum's study of painted furniture has revealed painted card tables with laminated corners, as on this table, but somewhat heavier.

Woods, primary and secondary

The primary wood of a piece of furniture is the wood that forms most of the exterior; the secondary woods are those that do not show, or that form minor parts of the decoration. Mahogany was the most prevalent wood throughout the Federal period, as it had been for half a century previously. Several Baltimore advertisements indicate the kind of mahogany being used: in 1792, Bankson and Lawson had for sale "a few logs of Honduras Mahogany," while in 1793 they offered "Good Bay Mahogany." Although these sound like different varieties, the names are almost synonymous. Sheraton wrote, "the principal kind of mahogany in use amongst cabinet-makers . . . generally bears the name of Honduras mahogany, and sometimes Bay-wood, from the bay or arm of the sea which runs up to it." Generally "Bay" mahogany referred to any mahogany of the softer and lighter timbers from the tropical American mainland. San Domingo, or "Spanish," mahogany derived its name from the island of Santo Domingo, where much of the best of it originated; loosely applied, the term could mean any mahogany of the West Indian varieties. It was generally darker in

color, closer in grain, and heavier than "Bay" mahogany, and was also more expensive. No Baltimore cabinetmaker's advertisements feature this mahogany, but the wood does appear in Baltimore Federal furniture, particularly of the later period (1810-1820).

Usually referred to as whitewood during the eighteenth century, tulip poplar was perhaps the most important secondary wood in Baltimore, as in many other cities of the Eastern seaboard. Tulip trees were numerous in Maryland, and the wood, which is relatively free from knots, is easily worked. Among its advantages is its ability to resist buckling, twisting, or warping, so that it is especially good for framing and for parts of drawers, which when either made from poplar or resting on poplar runners continue to pull well indefinitely. In many of the pieces shown in this exhibition drawers and runners are of poplar, as are many of the table rails or medial braces.

Other secondary structural woods used in Baltimore include white oak and chestnut, often used for the gate leg of card or dining tables, white pine, maple, ash, and walnut. Perhaps the most interesting secondary wood is cedar, which reputedly came by boat from the Florida Keys and had highly specialized uses. Chief among these was its use as sides for coffins; it was also used, however, for the interior of wardrobes, table drawers, and desk or secretary drawers and compartments. By local tradition, the use in the latter prevented the eating of precious papers and documents by an insect commonly called silverfish. All three of the secretary-desk pieces in this exhibition have cedar in their small drawers and letter compartments, a very English feature not usually found elsewhere in America, and one that with other factors of structure and design is the basis of the regional attribution of the secretary-bookcase.

In addition to secondary woods used structurally, there are numerous woods, many exotic, used for decorative veneers and inlays. Among these were satinwood of both East and West Indian varieties, ebony, holly, and sycamore (harewood). Maple was also often employed for veneers, sometimes, as on the base banding of the "Sister's Cylinder Bookcase," resembling the satinwood used with it. One of the most unusual decorative woods appearing in this group of furniture is narra, the national tree of the Philippines, which forms the beautiful base veneer of the knife boxes (no. 20).

Decoration

Veneers and Inlays

Large expanses of veneer on Baltimore furniture were usually in figured grain of mahogany, sometimes quarter sawed, as on card table no. 10 (fig. 5), sometimes in crotch patterns, as in the ovals on sideboard no. 5 or secretary no. 2. Often these crotch patterns were, as here, from one flitch of wood—two or more sheets of veneer made from the same log and used in sequence so the figure is virtually identical. Patterned ovals or circles were usually within mitred panels and were framed with crossbanding. Banding is the term for a narrow strip of veneer used as a border, and the strip is called crossbanding when the wood is cut across the grain. The use of crossbanding, plain wood, or banding with stringing to frame geometric panels is very common to Baltimore; the entire surface of sideboard no. 5 is broken up in this way into a series of rectangles, ovals, oblongs, and circles. Another spectacular example of the framing concept is the satinwood, mahogany, and maple façade of the "Sister's Cylinder Bookcase," and the same principle can be seen on smaller pieces, such as card

table no. 10. Outlining of the shape of pieces with stringing—an inlaid fine line—was also common. Perhaps the most famed inlay, however, is the Baltimore bellflower with its highly individual center petal considerably elongated. Often these bellflowers, found on the legs of card tables nos. 10 (fig. 5) and 11, or dining table no. 6, were "let in" to a light wood or stained green panel.

Other extras listed in price books of the period include to "let in a patrie." In cabinetmaking a patera is an oval medallion bearing an ornamental design, such as the eagle that heads the first page of this catalogue. In addition to the often used eagle, Baltimore paterae bear designs of flowers with leaves, sometimes coming from urns or pots, oak leaves and acorns, conch shells, and radiating petals with broad curling edges. The word shell may have been used for patera in the period, as suggested by a 1793 Baltimore advertisement of Robert Courtenay that stated he had just received from London (along with looking glasses, tea caddies, knife cases, and gilt picture frames) "Shells for inlaying mahogany furniture."

The 1800 inventory of "ebiniste" Thomas Barrett of Baltimore lists 1316 "Shells for inlaying furniture" valued at 7 to 25 cents each. (The average wage for a journeyman cabinetmaker at this time was \$1.00 a day.) Such a quantity, as one scholar has noted, suggests Barrett could have supplied virtually all the "shells" used in Baltimore at this time. A common source would help to explain the extraordinary similarity of the paterae, which may then be of an individual rather than a regional character. Whoever furnished them, the making of these paterae was a skilled craft, which required great care in achieving the proper amount of shading by the judicious use of hot sand. Sometimes "engraved" detailing was added for further delineation.



Б. no. 10

Églomisé

The skill of the inlay specialist was matched by that of the unknown painters and gilders who executed the panels of glass, called *églomisé*, which are the most unusual adornment of a small group of Baltimore furniture. A technique known since antiquity, *églomisé* as a term derives from the name of an eighteenth-century French frame maker and designer, Glomi; it is the painting or gilding of a glass panel on its back so that the picture shows through. *Églomisé* appears on the top and sometimes the sides of numerous looking glasses of the Federal period, as well as on the doors of some secretary-bookcases, particularly those of the Boston-Salem area. Nowhere except in Baltimore was it employed in this distinctive way in the shape of ovals and rectangles, generally with a deep blue ground and gilt decoration, "let in" to furniture in the manner of inlaid paterae or plaques, as on the lady's writing desk no. 1 (fig. 6).

Who created these panels is not yet known, though there are several clues to their possible origin. In 1791 an advertisement appeared in the *Maryland Journal* for the return of an indentured servant named Solomon Gotlip Binding, by trade a painter and glazier, "naturally ingenious and can draw miniture pictures, with gold, on glass. . . ." Of even greater importance are a series of advertisements, beginning in 1792, of "James Smith (From London) Oval Turner, Picture-Frame Maker, Carver, Gilder in Oil and Burnished Gold." The partnership of James and George Smith in early May 1796 advertised an expected supply of "Prints, Looking Glass Plates, Window Glass, Gold Leaf." Later in the month the shipment had arrived; they announced they were "Opening the most Extensive Collection

of Prints Ever imported into this Country, Being engraved after the most celebrated English, French, Dutch, and Italian Artists, ancient and Modern." Unfortunately, there is no known list of the prints; in them one might find the sources of some of the figures on verre *églomisé*. On the interior of an unusually fine secretary now in the collection of the Baltimore Museum, one of several similar secretaries known, appears an *églomisé* panel bearing a knight-like figure, the original of which can be found in an engraving of a drawing by Salvatore Rosa. (A copy of this engraving is in the collection of the Metropolitan Museum.) Considering the nature of James Smith's skills and the collection of prints that he possessed, an attribution of some of the Baltimore verre *églomisé* to Smith & Co. seems highly tenable.

The pattern and price books of Hepplewhite, Sheraton, and Shearer also furnished designs. The figures of Temperance (fig. 6) and Justice on the lady's writing desk (no. 1) are drawn from Shearer's *Cabinet-Maker's London Book of Prices*, while a panel that appears on both a desk and a table not in this exhibition is derived from a Sheraton plate of "Ornaments for a Table."

In addition to individual prints and pattern books, illustrations from contemporary books were the source of some of the *églomisé* designs. The Library Company of Baltimore, founded in 1795, issued a catalogue in 1798 and one in 1809. By 1800 it had a collection of 3,200 books, among them a number of significant works for design, including Winckelmann's *Histoire de l'Art de l'Antiquité*, Robert and James Adam's *Works in Architecture*, and Sir William Hamilton's *Collection of Engravings from Ancient Vases*. Sources for some of the *églomisé* designs can be found in these books.



Painted Furniture

The use of decorative painting on Baltimore furniture, like the use of veneers and inlays and gilded glass panels, was highly sophisticated. Following English precedent, and the designs of Sheraton, Hope, and Smith, the "fancy furniture" produced in Baltimore forms a large body of work of a regional character, which is the subject of a current exhibition and study at the Baltimore Museum. Painted furniture was apparently a major portion of the furnishings of great houses; the 1824 inventory of Charles Ridgely, who inherited Hampton shortly after his father's death in 1790, shows the following: "2 cane seat chairs (yellow), 2 yellow arm chairs, 13 red cane seat chairs, 1 doz. green and red chairs, 2 green and red settees, 2 green and gold pier tables, 2 green and gold card tables, 2 green and gold lamp stands."

Other estates with sets of painted furniture included Brooklandwood, Belvedere, Druid Hill, Woodville, and Clermont. The set that was made about 1803-1805 for John Morris of Clermont remained in the family of Morris's descendants along with the tradition that the pieces were from a cabinetmaker named "Findlay."

Of Irish birth and training, John and Hugh Finlay (Findlay, Finley) were brothers who specialized in painted furniture. Apparently one or both of them made the Clermont set, which is unique in having on the settee and chair backs medallions containing representations of real scenes of Federal Baltimore. A key to the scenes, like the attribution, descended in the family. The painted card table shown in this exhibition (no. 14) closely follows the design and detailing of the Clermont set except for a romantic landscape on its center panel. Like that set, it bears out a Finlay advertisement of 1805 for "Cane Seat Chairs, Sofas, Recess, and

Window Seats, of every description and all colors, gilt, ornamented and varnished in a stile not equalled on the continent—with real Views, Fancy Landscapes, Flowers, Trophies of Music, War, Husbandry, Love, etc. etc. . . ."

Although there were many other makers of fancy furniture in Baltimore, including Thomas Renshaw and ornamenteer John Barnhart, the painted chair (no. 19) in this exhibition (one of a set of nine) may also be the work of the Finlay shop. Of a later period than the table, probably about 1810-1820, it shows the influence of the late Federal style, which emphasized a revival of classical forms. The form here is a Roman modification of the Greek klismos chair, with turned front legs rather than saber ones. The Finlay shop is known to have executed similar chairs, but with saber front legs, for the White House during Madison's presidency. Although this "Grecian" furniture was destroyed in the War of 1812, Benjamin Latrobe's drawings for it and instructions to the Finlays still exist.

On this set of chairs classical vocabulary forms the ornament: the sign of the Roman legion centered with a wreath and crossed torches on the stay rail, a debased version of the winged thunderbolt of Zeus at the corners of the seat rails, fasces on the front rail, palmettes centering the side rails and encircling the front legs. The design for the cresting rail is adapted from the same source as the central griffin inlay on sideboard no. 4 (fig. 4), an "Ornament for a Frieze or Tablet," plate 56 of Sheraton's Drawing Book of 1794. In turn, the prototype for this Sheraton griffin with his scroll tail can be found in a detail of a "Design of a Glass and Commode Table upon which is placed a Clock and Branches for Candles" in the Works in Architecture of Robert and James Adam, London, 1773.

Case Pieces

Desks

1. Lady's Writing Desk (figs. 3 and 6, detail)
Mahogany; secondary woods cedar, poplar, and pine. Painted glass. Baltimore, 1795-1810. Fletcher Fund, 34.135

2. Secretary-Bookcase (fig. 2)
Mahogany; secondary woods pine and cedar. Baltimore, 1790-1810. Gift of the members of the Committee of the Bertha King Benkard Memorial Fund, 46.67.89

3. Secretary-Bookcase (on the cover)
Mahogany; secondary woods satinwood and maple veneers, cedar, and poplar. Painted glass. Baltimore, 1810-1811. Gift of Mrs. Russell Sage and various other donors, 69.203

Sideboards

4. Sideboard (fig. 4, detail)
Mahogany; secondary woods satinwood, maple, and ebony veneers, white pine, oak, and poplar. Sheffield plate, painted glass. Baltimore, 1795-1810. Gift of Michael Taradash and Pulitzer Fund, 45.77

5. Sideboard
Mahogany; secondary woods poplar; satinwood inlay. Baltimore, 1795-1810. Rogers Fund, 21.68

Tables

Dining

6. Dining Table (fig. 1, detail)
Mahogany; secondary woods poplar and pine; hawthorn (sycamore) inlay. Baltimore, 1795-1810. Rogers Fund, 19.13.1,2

Pembroke or drop-leaf

7. Pembroke Table
Mahogany; secondary woods poplar, cedar, and oak; maple and ebony inlays. Baltimore, 1790-1810. Rogers Fund, 24.71

8. Pembroke Table
Mahogany; secondary woods pine, oak, and poplar; maple and walnut inlays. Baltimore, 1790-1810. Bequest of Flora E. Whiting, 1971.180.48

9. Drop-Leaf Table
Mahogany; secondary woods pine, poplar, and oak. Baltimore 1815-1820. Lent anonymously, SL.72.35

Card Tables

10. Card Table (fig. 5)
Mahogany; secondary woods poplar, pine, and oak;

maple and satinwood inlays. Baltimore, 1790-1810. Gift of George Coe Graves, The Sylmaris Collection, 32.55.4

11. Card Table
Mahogany; secondary woods pine and beech; maple and satinwood inlays. In the style of Baltimore, 1790-1810. Bequest of Flora E. Whiting, 1971.180.50

The carcass of this table is of the Federal period, but the veneering and inlays, of much lesser quality than those on the matching table, are believed to be of the twentieth century.

12. Card Table
Mahogany; secondary woods poplar, pine, and walnut. Baltimore, 1790-1810. Bequest of Flora E. Whiting, 1971.180.49

13. Card Table
Mahogany; secondary woods poplar, pine, and oak; maple and walnut inlays. Baltimore, 1790-1810. Rogers Fund, 29.98

14. Card Table
Painted wood. Baltimore, 1800-1810, attributed to John and Hugh Finlay (Findlay, Finley). Mrs. Russell Sage Gift, 1970.189

Chairs

15. Side Chair
Mahogany; secondary woods oak, poplar, and pine. Baltimore, 1790-1800. Bequest of Flora E. Whiting, 1971.180.16

16. Side Chair
Mahogany; secondary woods ash and poplar. Baltimore, 1790-1810. Rogers Fund, 52.201

17. Side Chair
Mahogany; secondary woods poplar and maple. Baltimore, 1790-1800. Lent by the Baltimore Museum of Art, SL.72.34.1

18. Side Chair
Mahogany, secondary wood poplar. Baltimore, 1790-1800. Lent by the Baltimore Museum of Art, SL.72.34.2

19. Side Chair
Painted wood. Baltimore, 1810-1820. Mrs. Paul Moore Gift Fund, 65.167.6

Other Forms

20. Knife Boxes (fig. 7)
Mahogany; secondary woods narra veneer, oak, and pine. Baltimore, about 1820. Mrs. Russell Sage Gift, 1970.260.1,2



